MRD.85.1 ~~LF.22.1~~

A BRIEFE INTRO-duction to the skill of SONG:

Concerning the practiſe, ſet forth by William Bathe Gentleman.

In which work is ſet downe X. ſundry wayes of 2. parts in one vpon the plaine ſong. Alſo a Table newly added of the compariſons of Cleues, how one followeth another for the naming of Notes: with other neceſſarie examples, to further the learner.

LIB. ACAD. CANT.

FABIVS.

Muſica eſt honeſtum et iucundum oblectamentum, liberalibus ingenijs maxime dignum.

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To the Reader.

Ignorance as Diuines doe teſtifie, is one of the plagues put vpon man the creature, for tranſgreſſing of the commaundements of God his creatour from which we are to come, (as the patient from his diſeaſe) by degrees. Mans vnderſtanding is likened by Ariſtotle to the eies of the Howlet in the day-light. Salomon ſayth: Dedi cor meum vt ſcirem prudentiam, doctrinam, erroreſq; , et ſtultitiam, et agnoui quod in his quoq; eſt labor et afflictio ſpiritus.

The fame of our anceſtours that diligently laboured to bring vs, and in many things brought vs from ignorance to knowledge, ſhall neuer be forgotten ſo long as thoſe things wherein they laboured, be in eſtimation, and (in mine opinion) ſo farre forth as we may, we ſhould Imitate the ſteps of them, for this plague of ignorance is ſo great, that neither did they, neither ſhall we finde ſo much: but that we muſt leaue ſufficient, for our poſteritie to be found.

Wherefore ſeeing ſufficiently others to labour and trauell in other Sciences, I thought good to beſtow my labour in Muſicke, ſeeing that paines might ſo much preuaile, as by the fruit of my labour may plainly appeare. I tooke the matter in hand vpon this occaſion, though it were far diſtant from my profeſſion, being deſired by a gentleman, to inſtruct him in ſong, I gaue him ſuch rules as my Maſter gaue mee: Yet could I giue him no ſong ſo plaine, wherein there chanced not ſome one thing or other, to which none of thoſe rules could directly leade him. Marking then how in minde, I did know what by rule I could not teach, I perceiued how

vnder the ſhade of rule, I attained to many things by rote; and how pleaſant, ſpeedie and ſure it is to runne by rule, I tooke this labour in hand, and brought it to this paſſe. Olde Muſitions laid downe for Song, manifold and crabbed, confuſe, tedious rules, as for example: though there be in all but ſixe names, Vt, Re, Mi, Fa, Sol, La, hauing amongſt them an eaſie order, yet could not they by rule declare, whether of theſe ſhould bee attributed to euery Note, vnleſſe they had firſt framed the long ladder or skale of Gam-vt, to which ſome added, thinking the ladder too ſhort, ſome hewed off a peece, thinking it too long. Then would they haue the learner be as perfect in comming downe backward, as in going vp forward, leaſt in his practiſe he ſhould fall, and breake his neck. Then muſt he learne, Gam-vt, in rule, Are, in ſpace, b my in rule, C faut in ſpace, &c. Then muſt he know Gam vt, how many cleues, how many notes. Are, how many notes, &c. Then muſt he know b, quadrij, proper chant and bemul, re in Are, whereby vt in C faut, whereby mi, in Alamire, whereby &c. And when all haue done, after their long circumſtances of time, whereby they ſhould be often driuen to millibi, for Notes ſtanding in diuerſe places of Gam-vt, haue names that the place where they ſtand comprehend not. Touching all the prolixe circumſtances, & needleſſe difficulties, that they vſe, it loathes me greatly that heere I ſhould write them: & much more would it grieue the Reader to learne them. Alſo many things are vſed in Song, for which they giue no rules at all, but committed them to dodge at it, harke to it, and harpe vpon it. Now (Reader) th'effect of my pretended purpoſe, and fruit of my finiſhed labor is this, where they gaue pro-

lixe

lixe rules, I haue giuen briefe rules, where they gaue vncertaine rules, I haue giuen ſure rules, and where they haue giuen no rules, I haue giuen rules. After all this that I haue ſaid of their rules, I doe affirme that they deſerued greater commendations aboue mee, for finding out the long way, then I aboue others for laying down the ſhort way. For had not they opened the gappe, touching mee, it might very well hap that I ſhould in no ſort enter my ſelfe, and much leſſe in any ſort inuite others: nothing can at the beginning be perfected, and therefore are they to bee holden excuſed as the old verſe hath:

But ere the Painter can ſure his craft attaine,
Much froward facion transformeth hee in vayne,
By rayſing ſuperfluitie, and adding that doth want,
Rude Pictures are made both perfect and pleaſant,
For ſuch things by negligence are left vndone,
That by good diligence might be wonne.

There be ſufficient, many, and firme prooues had of this that I ſay, which may by my rules be done, of which I will heere put downe ſome of them, though I get as little by being beleeued, as I ſhould looſe by being belyed.

In a moneth and leſſe I inſtructed a child about the age of eight yeeres, to ſing a good number of ſongs, difficult crabbed Songs, to ſing at the firſt ſight, to be ſo indifferent for all parts, alterations, Cleues, flats, and ſharpes, that he could ſing a part of that kinde, of which he neuer learned any ſong, which child for ſtrangeneſſe was brought before the Lord Deputie of Ireland, to be heard ſing: for there were none of his age, though he were longer at it, nor any of his time, (though he were elder) knowne beefore theſe

rules to ſing exactly.

There was another, that had before often handled Inſtruments, but neuer practiſed to ſing (for hee could not name one Note) who hearing of theſe rules, obtayned in ſhort time, ſuch profit by them, that he could ſing a difficult ſong of himſelfe, without any Inſtructor.

There was another, who by dodging at it, hearkning to it, & harping vpon it, could neuer be brought to tune ſharps aright, who ſo ſoone as hee heard theſe rules ſet downe for the ſame, could tune them ſufficiently well. I haue taught diuerſe others by theſe rules, in leſſe then a moneth, what my ſelfe by the olde, obtained not in more then two yeeres. Diuerſe other proofes I might recite, which heere as needleſſe I doe omit, becauſe the thing will ſhew it ſelfe. Diuerſe haue repented in their age that they were not put to ſing in their youth, but ſeeing that by theſe rules, a good skill may be had in a moneth: and the wayes learned in foure or fiue dayes: none commeth too late to learne, and ſpecially if this ſaying be true: That no man is ſo olde but thinketh he may liue one yeere longer. *As Ariſtotle in ſetting forth his predicaments, ſaw many things requiſite to be entreated off: and yet vnfit to be mixed with his treatiſe: he therefore made ante predicaments, and poſt predicaments: ſo I for the ſame cauſe (deſirous to aboliſh confuſion) haue added to my rules, ante rules, and poſt rules. Vale.*

The ante rules of Song.

To prepare for naming the Notes.

PRactiſe to ſunder the Vowels and Conſonants, diſtinctly pronouncing them according to the manner of the place.

To prepare for Quantitie.

PRactiſe to haue the breath long to continue, and the tongue at libertie to runne.

To prepare for Time.

PRactiſe in ſtriking to keepe a iuſt proportion of one ſtroke to another.

To prepare for Tune.

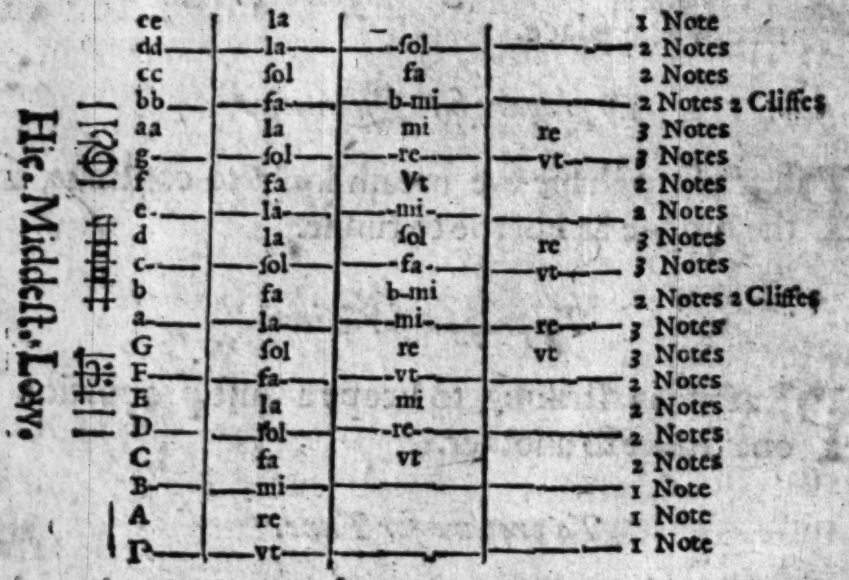
PRactiſe to haue your voice cleere, which when thou haſt done, learne the rules following.

The ſkill of ſong doth conſiſt in foure things.
- Naming.
- Quantitie.
- Time.
- Tune.

The

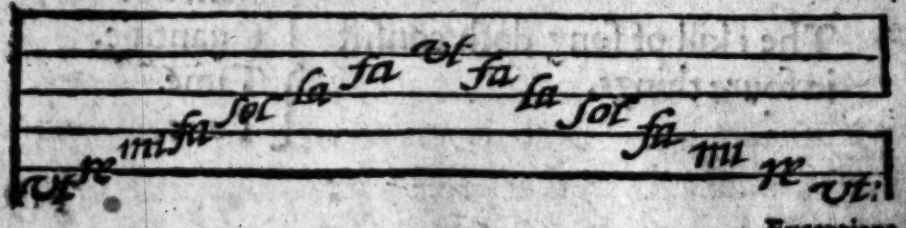
Rules of Song.

The Scale of Muſick, which is called Gam-vt, conteineth 10 rules, and as many ſpaces; and is ſet downe in letters and ſillables, in which you muſt beegin at the loweſt word, Gam-vt, and ſo go vpwards to the end ſtill aſcending, and learne it perfectly without booke, to ſay it forwards and backewards; to know, wherein euery key ſtandeth, whether in rule or in ſpace: and how many Cliefes, how many Notes is contayned in euery Key.



For Naming. Cap. primo.

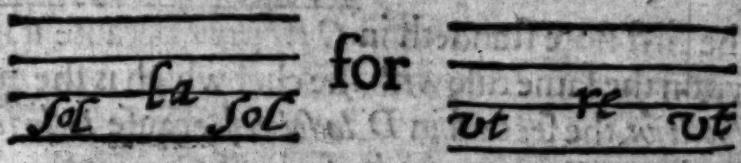
There bee ſixe names, Vt, Re, Mi, Fa, Sol, La.
The order of aſcention & deſcention with them is thus,



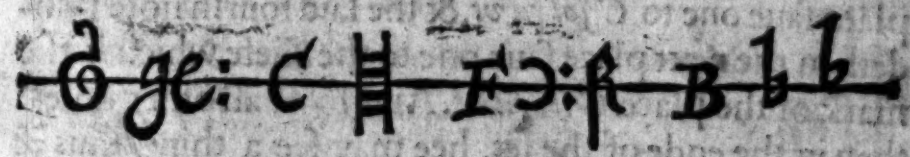
Exceptions

Exceptions.

Change Vt, into Sol, change Re, into La, when the next remouing Note is vnder.



The Cleues whereby we know where the *Vt* ſtandeth are thus marked as,



The *G*: cliefe is the mark of the higher *G ſol re vt*. In the ſcale: & the *C*: clefe of that place called *C ſol fa vt*. And the *F*: cliefe of *F fa vt* the lower in the ſcale.

Now in this ſort you may finde by the cliefe where euery note ſtandeth: and leaſt there ſhould ſeeme any difficultie, I will begin from the firſt ſight of the booke, that all things that doe belong to their knowledge, may bee the better vnderſtoode. Firſt when a man ſeeth the booke before him he may ſee certaine rules which goe along lineally by 5 and 5 which number of 5 is called a ſet of prickſong (for a ſet of plainesong hath commonly but 4. rules,) then he may ſee in the firſt of the ſet alwayes one of the foreſayde cleifes vpon ſome rule, and whatſoeuer note ſtandeth vpon the ſame rule with the cliefe, is ſaid to be in that place wherof that cleife which

he ſeeth is the marke, and if any note ſtand in the next ſpace aboue, it is ſaid to ſtand in the next place aboue that place, whereof that cleife is the marke. And ſo vpward and downeward continually counting from the cloſe as in this example.

The firſt note ſtandeth in *C ſol fa vt*, becauſe it ſtandeth vpon the ſame rule with the clief which is the mark of *C ſol fa vt*, the ſecond in *D la ſol re*, becauſe *D la ſol re* is next aboue *C ſol fa vt* in the ſcale of *Gam vt*: the third in *B fa b mi*, becauſe it is in the next place beneah *C ſol fa vt*: the fourth in *E la mi*, becauſe *E la mi* is the next place ſaue one to *C ſol fa vt*, & the ſaid fourth note ſtandeth in the next place ſaue one to the cliefe which is the mark of the place *C ſol fa vt*. And ſo of all other notes: then in the ende of the ſet, hee may ſee a thing thus marked, which is called a direct, becauſe it is alwayes put vpon the rule or ſpace wherein the firſt of the next ſet ſtandeth, and doth ſo direct a man, euen as in bookes the word that is loweſt vpon euery ſide of the leafe doth direct a man to the word next following.

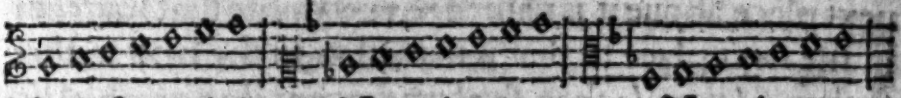
The rule of Vt.

The next thing neceſſary to be knowne for the right naming of notes, is the place where that note ſtandeth which is named *Vt*. And as by counting vpward and downeward from the cliefe it is to bee knowne where euery note ſtandeth, ſo it is to be knowne by counting vpward and downeward from that which is called *Vt*, what the right name of euery note is: but firſt let vs ſet downe how the place where the *vt* ſtandeth is knowen,

which

which is thus. There be three places, in one of which the *vt* muſt alwaies be: that is to ſay, in *G*. which is *G amvt* and *G ſol re vt*, when there is no flat in *C*, which is *C fa vt*, *C ſol fa vt*, and *C ſol fa*, when there is a flat in *b mi*, or *b fa b mi*. In *F* which is *F fa vt*, when there are two flats, one in *b mi* or *b fa b mi*, the other in *E la mi*, or *E la*.

As for example.

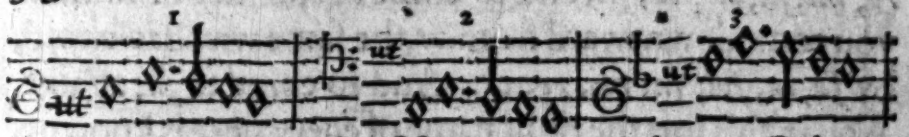


Now the *vt* is in *G*. Now in *C*. Now in *F*.

¶ No b flat, the *(vt)* in G. The b flat in b onely, the *(vt)* in C. The b flat in b and E, the *(vt)* in F.

1 G putteth *Vt* to the ſame place.

2 } F. and B. to the next vp, as.
3 }

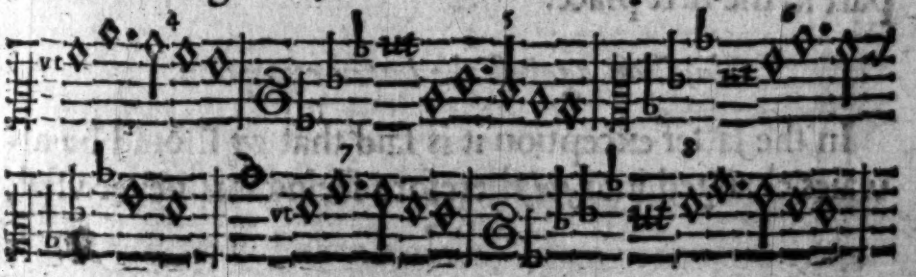


4 C putteth *Vt* to the fift place vp, and from C down to the fourth. B, taketh place of the reſt.

B, is placed laſt to ſhew that it taketh place of the reſt.

5 If there commeth two, b.b. being a fourth, the vpper taketh place.

6 And being a fift, the nether taketh place, as:



7 D. putteth *Vt* to the fift place downe, but it is ſeldome vſed.

8 If there commeth two b.b. being a ſecond a ſunder, the vpper taketh place, which chanceth very rare.

More ſhall be ſayd of naming in the chapter of tuning.

When you haue in this ſort found out the *vt*, you muſt vnderſtand that euery note that ſtandeth in the next place aboue it is named *re*, euery note that ſtandeth in the next place to that is named *mi*, in the next to that *fa*, then *ſol*, then *la*, then *fa*, aſcending vp alwaies orderly, counting the rules, and ſpaces: then next aboue that againe is *vt* : for you ſhall finde that place, which is the eight place from that wherein your other *vt* ſtood, to begin with the ſame letter : So that if the rules & ſpaces were infinite, you might in this manner giue euery note his right name : and as you did count vpward *Vt*, *re*, *mi*, *fa*, *ſol*, *la*, *fa*, and ſo come againe to *vt* : ſo muſt you come downeward from *vt*, the ſame way backward, by *fa*, *la*, *ſol*, *fa*, *mi*, *re*, *vt*. And ſo come to *fa*, againe. And in this ſort the right name of euery note is knowne. Two things from theſe rules are excepted, the one is, that euery *re*, ſhould be named *la*, when you aſcend to it, or deſcend from it : and that euery *vt*, ſhould bee named *ſol*, which two things are vſed *euphoniæ gratia*, and yet this name of *vt*, is moſt proper to the baſe or loweſt part in the firſt place.

Obiection againſt the latter exception.

In the latter exception it is ſaid, that *vt* ſhould be alwaies changed into *ſol*, therefore ſeeing it is neuer vſed,

it is in vaine placed in all this former tractation.

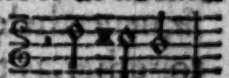
Solution. It is placed in all this former tractation for two cauſes, the one is, that it ſhould be diſtinguiſhed by that name from the other *ſol*, and the other is, becauſe it hath bene a name vſed from the beginning, and now commonly changed into *ſol*, *euphoniæ gratia* : it may ſometimes neuertheleſſe be vſed, for (as I ſayd before) the cunning ſinging man keeping euery note in his right tune, may name it according to his pleaſure, for theſe names be no neceſſary accidents, for you ſee daylie that when any ſong is lettred, theſe names be not attributed to them, though then they be ſung in their owne order, according to the opinion of many, yea very many. I know I ſhould adde a third exception, that is to ſay, to except alſo, that euery note hauing a ſharpe beefore it, ſhould be named *mi*, as in this example, the third note. And becauſe that of that opinion there bee ſo many, I will for them ſhew a probable reaſon as by our principles may be ſhewed : then after by reſoluing them, ſhewe what is moſt profitable, not refuting the opinion as an errour, beecauſe that looking to the matter, wee may finde that they may bee named as well *mi*, as *fa*, inſomuch as the names (as I ſayd before) are no neceſſary accidents, but neuertheleſſe, becauſe heere we ſeeke the moſt apt name, it were vnfit to paſſe it ouer. Wherefore the principall argument for them wee may in this ſort forme.

Obiection. We ſhould name all notes ſo neare as wee can, according as ſuch notes are named in the *gamvt*, for it is certain, that theſe are the names which are moſt fit,

for

for ſo in the beginning by the firſt inuentors of Muſick they haue bene ſet downe: but no note that is ſharp in the *gamvt* is named *fa*, therefore no note made ſharp by a collaterall reaſon, ſhould bee named *fa*. Secondly, throughout all the *gam vt*, from *ſol* to *fa*. Next vnder it is a whole note, but from that *ſol* to that *fa*, if we ſhould call it *fa*, is but halfe a note, therefore if we call it *fa*, wee breake altogether the rule of *gamvt*, which wee ſhould obſerue: thirdly euery place in the *gam vt* that is ſharp, is named either *mi* or *la*. Therefore this note (beecauſe not ſo aptly *la*) muſt be named *mi*. Before we fully ſatiſfie theſe arguments, one thing muſt neceſſarily be known: that is to ſay, that in naming the notes in *gam vt* the firſt inuentors did obſerue two things, whereof the one was, to name the notes according to the *vt*: the other, to name euery note which is ſharpe (as the argument proueth) *mi*, or *la*: and it falleth out ſometimes, when notes flat by collaterall reaſons are made ſharp, that one of theſe two muſt neceſſarily be violated, that is to ſay, that eyther the note muſt not bee named according to the *vt*, or a note ſharp muſt bee named *fa*, ſo that the controuerſie lyeth in knowing, whether of theſe two ſhould ſooneſt be obſerued: ſo according to this we anſwere to their arguments. To the firſt, where they impute a fault in vs for naming a note ſharp, *fa*, ſeeing that no ſharp note in all the *gam vt* is named *fa*, we may impute an other abſurditie to them, ſeeing they would haue the next note vnder *ſol*, *mi*, which is not found in all *gam vt*, which is the more abſurditie (as we will proue in the ſolution to the third argument) To the ſecond, the ſolu-

tion

tion is eaſie, that euen as euery *ſol* to *fa*, next vnder it is a whole note: ſo from euery *ſol* to *mi*, next vnder it is more: ſo that according to the *gam vt*, in that reſpect none of them is true. To the third wee anſwere, that it may bee as well *la*, as *mi*, becauſe that if ther were any reaſon why it ſhould not be as well *la*, it might well be, to eſchew this abſurditie, that then in two places together there ſhould bee one name, becauſe the next vnder it is alſo *la*, but by naming it *mi*, the ſame abſurditie commeth in another place, therfore the one is as abſurd as the other, as in this example, where two  places together muſt according to them bee named *mi*, but to name two places together with one name, there is none but will think more diſſonant, then to name them with diuers, whatſoeuer: for if a man did name *mi*, ſix times together in one place, beeing quauers, the one comming faſt vpon the other, would make them ſeeme as though it were *mim, mim, mim*, as for example, wherby it plainely appeareth that this is moſt abſurd. But becauſe that it were as good that our ſelues ſhould bring that, which others may do, by ſharp grating vpon our ſolutions, in this ſort we may frame a reply. Let vs ſuppoſe, that in the middle of a ſong which had *fa* in *C ſol fa vt*, there came two notes, one in *C ſol fa vt*, & another in *B fa b mi*, hauing a flat before it, then if the latter note in *B fa b mi*, hauing the flat before it, be not called *fa*, it is againſt the order of the *vt*, which by the ſolutions ſhould moſt be kept, if it be named *fa*, then commeth the abſurditie proued in the

laſt

laſt example: that is, that two places together ſhould haue one name, and likewiſe if ſixe quauers did come in that ſort, the faſt comming of the one vpon the other, would make them ſeeme to be *faf, faf, faf*, which is as abſurd and diſſonant, as *mim, mim, mim*.

Reſolution. Of the flat ſo comming, and of the ſharp, there is not like reaſon, becauſe that the flat ſo comming ſhould alter the *vt*, ſo that as many notes as had come in *C ſol fa vt*, after the flat, ſhould be named *ſol*, and not *fa*, but for the firſt note, & the ſecond, they muſt be both *fa*, neuertheleſſe becauſe there may not be many of them together, as there may be of *mi*, & becauſe that in quauers, twiſe *fa*, in that ſort likely neuer chanceth, the one is not ſo abſurd as the other.

Replication. It is graunted by the laſt ſolution, that the flat ſo comming ſhould alter the *vt*, but to alter the *vt*, doth alter the key (which is in muſick a great abſurditie) therefore by the laſt ſolution, there is a great abſurditie graunted.

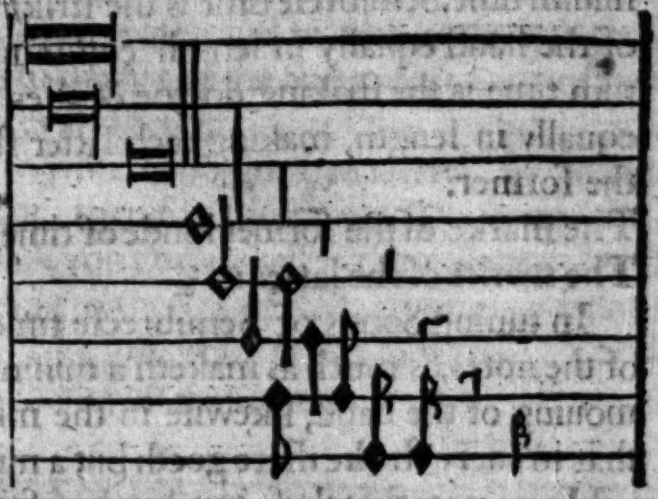
Solution. It is graunted conditionally, that is to ſay, if the like happened (as in the argument obiected) though ſometimes in the middeſt of a ſong, to change the key, and come into it againe, is allowed. Wherefore for the names being the leaſt neceſſary and moſt troubleſome accident, let this ſuffice.

For Quantitie. Cap. 2.

There be eight quantities whereof euery one hath his proper marke, and proper reſt, as followeth.

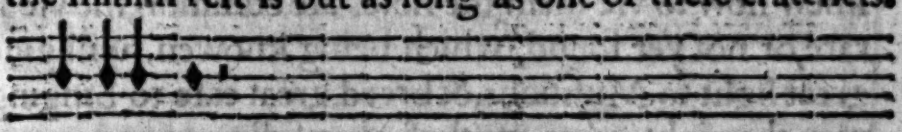
Large

Rules of Song.



The proportion that theſe quantities hath one to another is that there ſhould goe two of euery one to the next vpward as two ſemiquauers, to a quauer, two quauers to a cratchet, two cratchets to a minim, &c.

To theſe are reduced the quantities of proportions, as where there goeth three cratchets to a minim length of which the black ſemibreefe comprehendeth two, & ther the minim reſt is but as long as one of theſe cratchets.



Heere note that the prick is in quantitie half ſo long as the note before it: as a prick after a large, is in quantitie as a long. &c.

Prickes of diuiſion are vſed to ſeperate diuerſitie of kindes in quantitie.

For Time. Cap. 3.

There be 2. kindes of time, Semibreefe time, & three

minim time. Semibrefe time is the ſtriking vp & downe of the hand equally in length continuing. Three minim time is the ſtriking downe & then vp of the hand equally in length, making each latter ſtroke, iuſt halfe the former.

The marke of the former kinde of time is. ¢

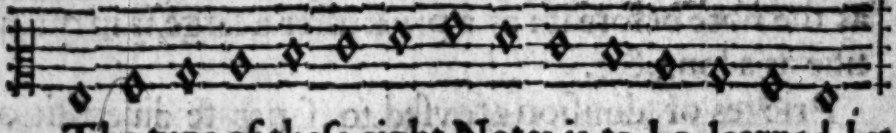
The marke of the latter is. ¢

In tuning Songs of Semibreefe time, you muſt put of the notes, as much as maketh a minim lēgth to euery mouing of the hand, likewiſe in the minim time, ſaue that to euery ſtroke there goeth but a minim length.

Heere note that theſe two kindes of time, may be deuided into minim time, by keeping all ſtrokes equall in length, putting a minim length to euery whole ſtroke.

For Tune. Cap. 4.

There be eight notes, whoſe aſcention, and deſcention doe comprehend all tunes, as the roote doth the tree, be they neuer ſo difficult, with flats and Sharps, who ſo knew how to vſe them, the notes are common, the vſe is rare, or not yet found, which being knowen, will giue great light to Muſitions, & breed great eaſe to Singing men, the eight notes are theſe that follow, as:



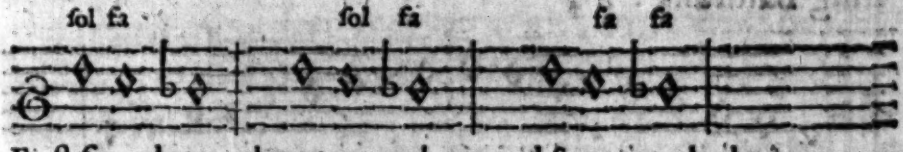
The tune of theſe eight Notes is to be learned by practiſe, and to be beleeued as a principle in Muſicke.

Tune the firſt Note of any ſong as it ſerueth beſt for the voyce.

If

If the Note from which and to which you goe, be both according to the Vt, of the Song, count according to the eight notes altogether.

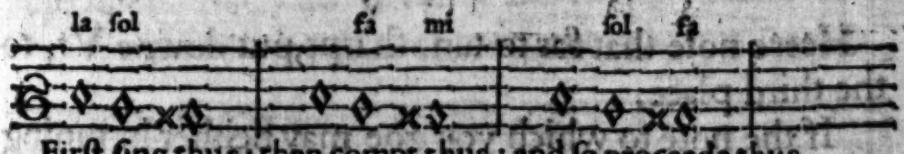
If the note to which you goe bee altered by ſome intermingled flat, then for comptings ſake name the Note from which you goe, as well as the note to which you goe, according to the *Vt*, of that intermingled flat, and in ſo doing take great care not to looſe the tune of the note from which you compt, as,



Firſt ſing thus: then compt thus: and ſo proceede thus.

If the Note to which you goe, be altered in tune by ſome intermingled ſharp, obſerue both in the note from which and to which you goe, this Rule.

Compt to the tune of ſharps by the Vt, put down to the third place, when you haue thus compting by wrong names gotten the right tunes, giue the right names after, as:

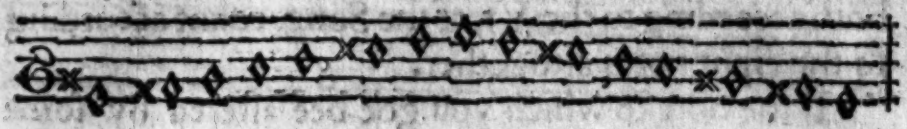


Firſt ſing thus: then compt thus: and ſo proceede thus.

The ſharp may be put in the vpper fa, in the nether fa, and in Vt.

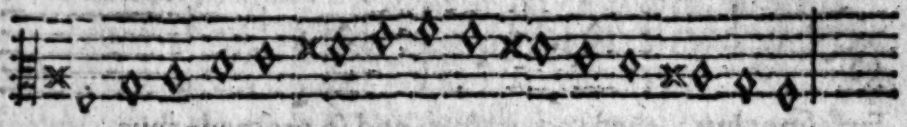
The ſharp in the Vt, taketh place of the ſharp in the vpper or nether fa, for by the Vt of it, the other two places ſhould be ſharp, the reſt of the places remaining naturally

turally : as,



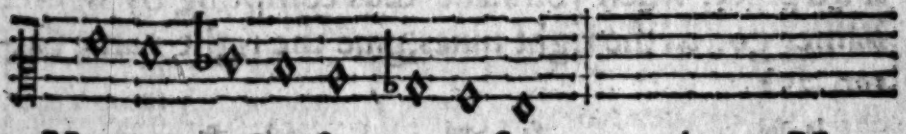
Vt for compting.

Likewiſe the ſharp in the nether fa, taketh place of the ſharp in the vpper fa, for by the Vt of the ♯ in the nether fa, the vpper fa muſt bee ſharp, the reſt remaining naturally : as,



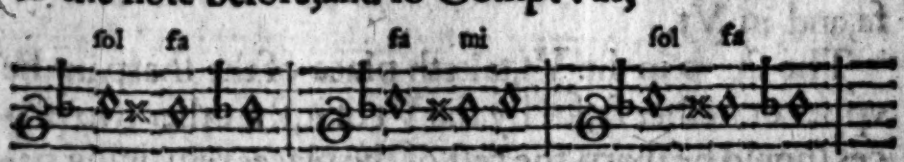
Vt for Compting.

The flat may be put in two places, in Mi, and in La, alſo it is common in Mi, but not ſo common in La: alſo if the flat be in La (according to the Vt of it) Mi muſt be flat : as,



Heere note that for to tune ſharps, put downe Vt, to the third place.

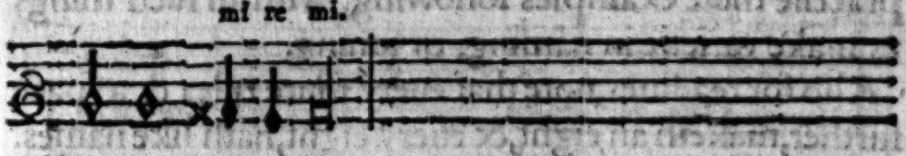
If the note to which you goe may neither in tuning nor naming belong to one order of aſcention, go back to the note before, and ſo Compt : as,



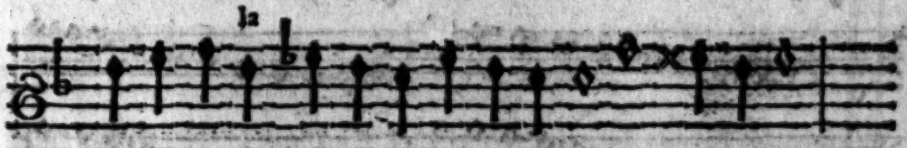
Firſt begin thus, Then go back thus, and ſo proceed thus.

As

As men name according to the *Vt*, of the flat, ſo there be, that (for facility & fitneſſe of the name to the tune) do name according to the *Vt* of the ſharp ſomtimes: as,



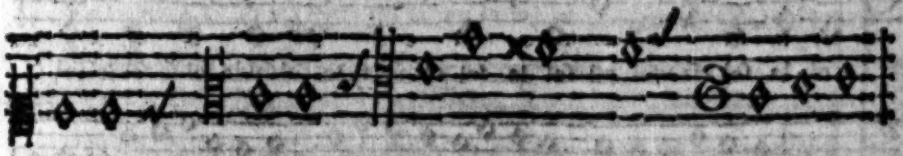
Heere note, that the intermingled flat beareth force but whileſt notes as appendant come in the ſame place, though for handſomneſſe men name beefore or after according to it: Likewiſe the ſharp, as,



Thappendancy of the flat by the ſharp, and of the ſharp by the Flat is taken away, though by negligence and ignorance of prickers, we are oft driuen to gather thappendancie by the courſe of the ſong. Looke in the laſt example.

The prick is to be continued and kept in one tune with the note before it.

Heere note, that the Cleues may remoue from one rule to another, and that they are vſed for Flats. Alſo that the Direct is put to ſhew the note following: as,

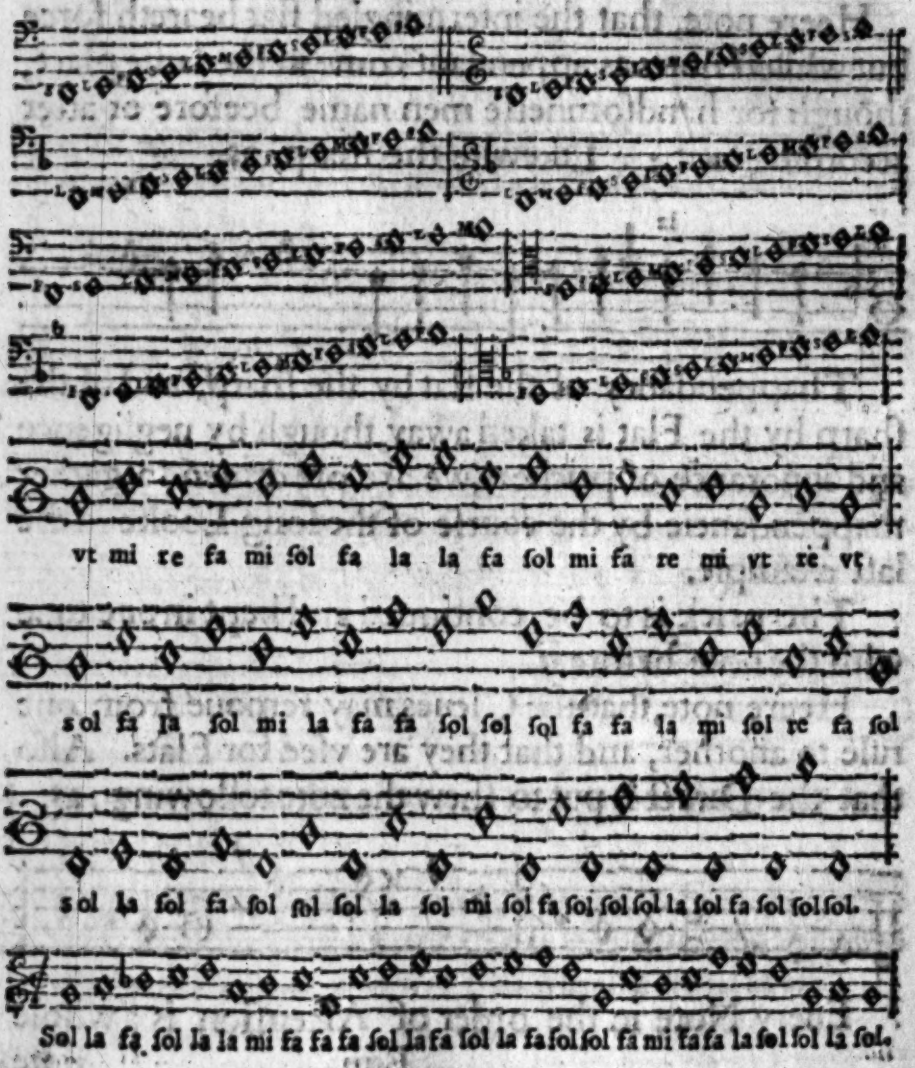


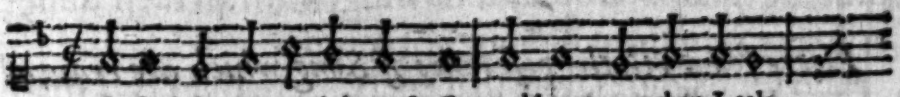
Euery Note in the order of Aſcenſion is a whole

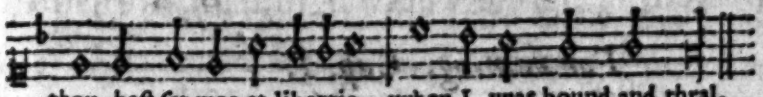
note or tone aboue the next vnder, ſaue the vpper & nether Fa, which be but halfe notes or Semitones.

For redineſſe in ſetting Notes diſtant, let the learner practiſe theſe examples following, with all ſuch things as make varietie in naming, or tuning.

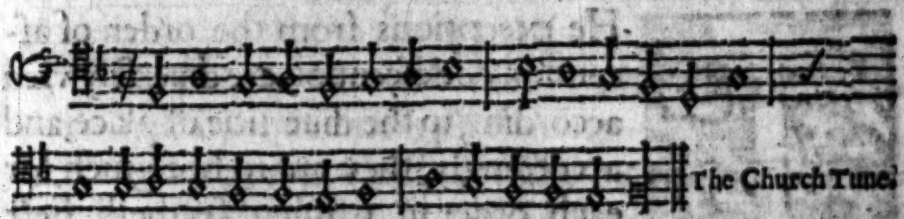
Alſo for readines, note that euery foure rules & a ſpace further, maketh an eight, & euery eight, hath like names.

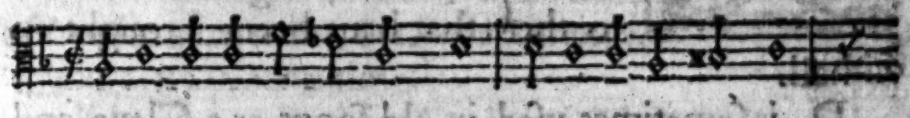


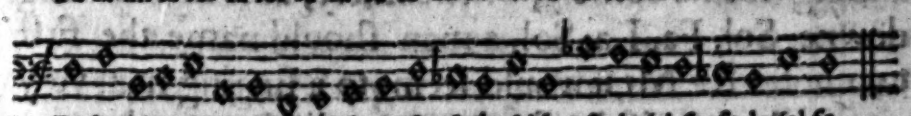




The 3 parts followv.







The poſt rules of Song.

Heere followeth the poſt rules of Song, which are reduced to the vnlimited obſeruations vſed in Singing.

For naming. Cap. I.

He exceptions from the order of aſcention & deſcention are diuerſely vſed according to the diuerſitie of place, and accordingly, they are to bee giuen, for each order in naming ſeemeth beſt to them that haue beene brought vp withall.

D, is ſometimes vſed in old ſongs as a Cleue, and putteth Vt downe to the fift place.

In Italy (as I vnderſtand) they change Vt into Sol: In England they change Re, into La: when the next remouing Note before or after be vnder.

Some there bee that vſe ſometimes in defending at this day, the names of Re, and Vt, there be that name at randon, ſome for pleaſure, and ſome through ignorant imagination, often times beareth great force in making a thing ſeeme comely, or vncomely, as if in comming downe, Sol, Fa, La, Sol, a man ſhould name the firſt two notes Re Mi, it would ſeeme to a ſinging man very vncomely: yet if the ſinging man did imagin, that the ſinger were putting a dittie, or word of foure ſillables,

as:

as : Remigrare, to these foure Notes, he would not think it vncomely, & yet in doing the deed, both waies are all one, for the first two sillables of, Remigrare, are Re, Mi,

For Quantitie. Cap. II.

TO make one and the selfe same mark of quantitie sometimes long, and sometimes short, Musitions in old time, borrowed colours of the Painters, sometimes making it red, and sometimes black, &c.

They borrowed numbers of Arithmatike, somtimes making this, and sometimes that figure, &c.

They borrowed Circles and Semicircles of Geometrie, sometimes putting in the Center or a lyne, & sometimes leauing it out, &c. Sometimes also thereby signifying alteration in time.

They borrowed similitudes of Philosophie, sometimes leauing fulnesse, and sometimes Eclips, as appeareth in the Moone, sometimes knitting and sometimes loosing, as in generation and corruption.

They vsed moreouer many signes and tokens and marks of Quantitie, that are cut off as superfluous.

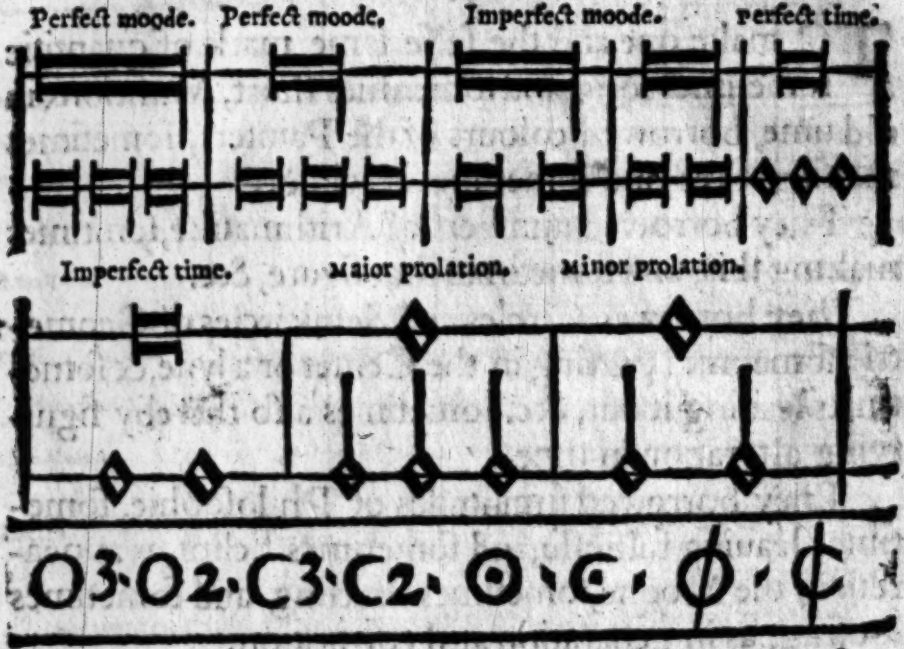
They vsed also manifold names to distinguish these things one from another, to the wonderfull pestering of the memory, & great toile of the vnderstanding, though some of them wer necessary, yet many were superflous.

The Quantities in Proportion are diuers, according to the diuersitie of Proportions, which are *infinite in potentia*, that is to say, in possibilitie of increase, as nũber is.

Many of these things are yet vsed, as the Semibreefe

reſt, in three minim time, for three minim reſts.

Some ſtrange markes and knitting of Notes which time I doubt not will cut off, neuertheleſſe heere ſhall follow examples of ſome, to which the redſidue are to be reduced.



Diminution, Imperfect time.

Diminution, perfect time.

Prolation Minor, Imperfect time.

Prolation Maior, perfect time.

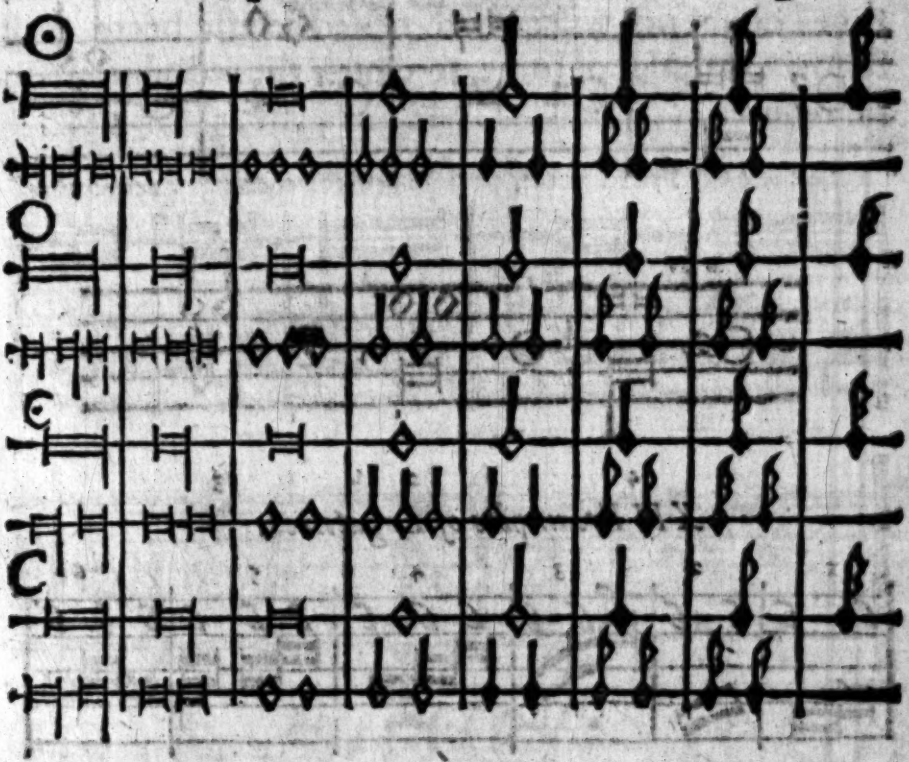
Imperfect moode, Imperfect time.

Imperfect moode, perfect time.

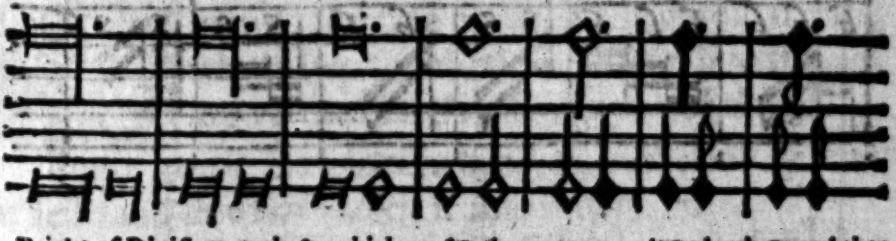
Perfect moode, Imperfect time.

Perfect moode, perfect time.

By theſe examples following, the foure Modes are knowne what quãtitie the leſſer notes are to the greater.

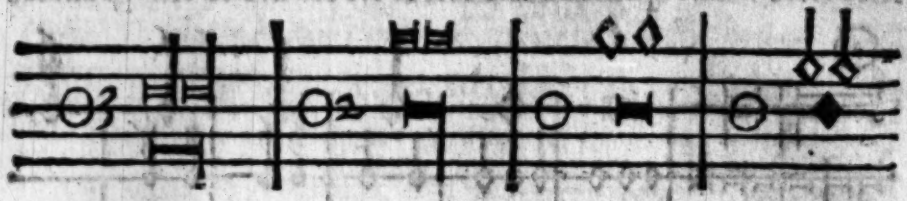


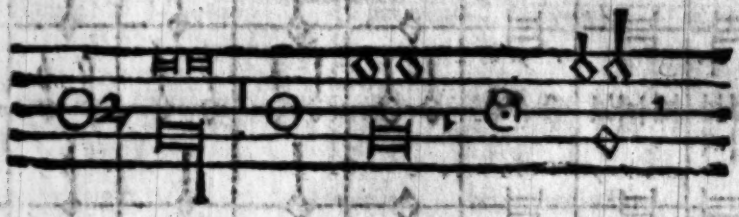
The lovver notes are as much in quantitie as the higher vvith their pricks.



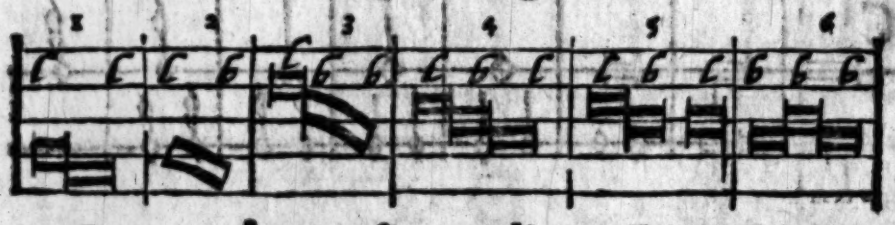
Pricks of Diuiſion are thoſe, vvhich are ſet aboue notes and not by them, and they ſhevv the note to bee perfect before the prick: and the note followving doth belong to another ſtroke.

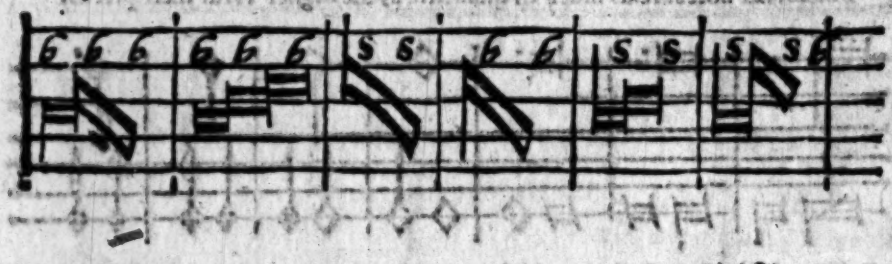
6 longs to the blacke large. 4 briefes to the black long. 2 semibreefes to the black briefe. 2 minims to the black semibrief.



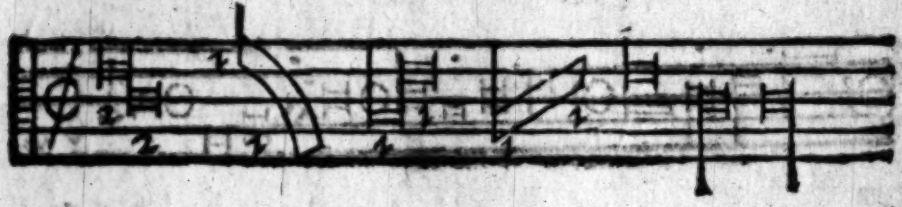


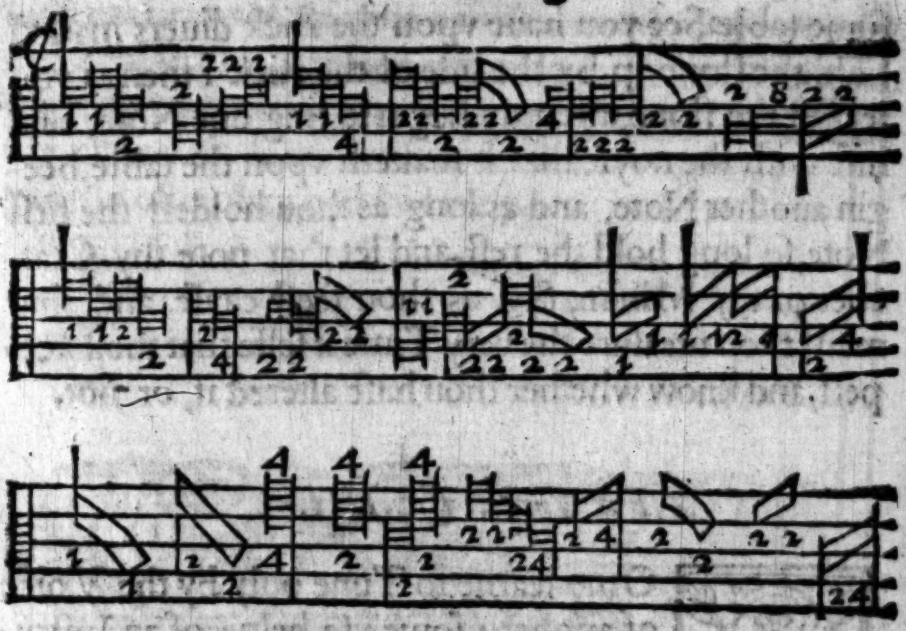
XII Examples of Legatures.





More Examples of Legatures, as followeth.





For Time. Cap. III.

IN timing hard proportions that go odding, many take care onely of the whole ſtroke, wholy kept without deuiding it to the going vp & then downe agayne of the hand.

Some keepe Semibreefe time, as ſufficient eaſie of it ſelfe, and doe not diuide it into minim time.

Three minim time is more difficult, and therefore ſome doe diuide it into minim time: as,

Take a ſtick of a certaine length, and a ſtone of a certaine weight, hold the ſtick ſtanding vpon an end of ſome

ſome table: See you haue vpon the ſtick diuers marks: hold the ſtone vp by the ſide of the ſtick : then as you let fall the ſtone, inſtantly begin to ſing one Note, and iuſt with the noyſe that it maketh vpon the table, begin another Note, and as long as thou holdeſt the firſt Note, ſo long hold the reſt, and let that note thy Cratchet or thy Minim, &c. as thou ſeeſt cauſe, and thus maiſt thou meaſure the very Time it ſelfe that thou keepeſt, and know whether thou haſt altered it, or not.

For Tune. Cap. IIII.

Ome learne to Tune only by the Voice of anoher : ſome vſe helpe of an Inſtrument, which is the better way.

Learners vſe to tune by a certaine continuance of time, according to the *Vt* of the ſong, before they practiſe intermingled Flats or ſharps.

Heere note, that C. called C ſolfavt cleue, is a fift beneth G. called Gſolrevt cleue, and F. called Ffavt cleue, is a fift beneth C. called Cſolfavt, Cleue.

Alſo a man may compt from any cleue, by the letters, compting them forward when hee goeth vpward, and acompting them backward when he goeth downward, telling but the firſt ſeuen letters : by the knowledge of this, men may giue their tunes to the parts without knowledge of the Gamvt. Yet for the common vſe, it were not amiſſe, that learners ſhould ſometime or other commit the Gam-vt to memory.

Many things are heere taught by rule, for which

teachers

teachers heeretofore, gaue no rule, and if they were asked how ſhall a man know the like? they would answere, that is according to the courſe of the Song, but this answere is ſo vncertaine, that it is as good for the yong Scoller, they had ſaid we know not.

¶ A generall Table comprehending two parts in one, of all kindes vpon all plaine Songs, vpon all pricke Songs, and in all wayes that may be found, one part beginning, th'other following, the plaine Song or ground being ſung beneth them: all which are found by this preſent table, with ſuch facilitie, that the vpper part is made, and neuer booked, as heere followeth.

6	85	11	10	9	8	7	6
The obſer 5	1	7	6	5	4	3	2
uations of 4	7	6	5	4	3	2	1
the places 3	2	1	7	6	5	4	3
vp are ſixe 2	5	6	7	1	2	3	4
1	1	2	3	4	5	6	7
Places vp.	1	7	6	5	4	3	2
Courſes vp. 1 / Courſes downe	1356	6	135	16	35	136	5
2 7	6	135	16	35	136	5	1356
3 6	135	16	35	136	5	1356	6
4 5	16	35	136	5	1356	6	135
5 4	35	136	5	1356	6	135	36
6 3	136	5	1356	6	135	16	35
7 2	5	1356	6	135	16	35	136
8 vt ſu: 1	1356	6	135	16	35	136	5
Places downe	1	2	3	4	5	6	7
The obſer 1	1	2	3	4	5	6	7
uations of 2	5	6	7	1	2	3	4
the places 3	2	3	4	5	6	7	1
downe are 4	7	1	2	3	4	5	6
ſixe. 5	1	2	3	4	5	6	7
6	5	6	7	8	9	10	11

This

THis preſent table, may ſerue alſo, who ſo marketh it well, for 2 parts in one, without a plaine ſong, of all kinds, & in all waies for 3 parts in one, without a plainſong, or ground, the third part being vnder: of all kindes & of all wayes for 2 parts in one, vpon 2 plain ſongs, or grouds at once, for maintaining reports, & other ſuch things as theſe be.

Firſt it is to be vnderſtanded by this word place, is ment the diſtance of the following part, to the former part, as the ſame place or vniſon, is called the firſt place, the next or ſecond place is called the ſecond place, whether it be vp or downe, &c.

Next heere is to be vnderſtanded that by this word, Courſe, is ment the diſtaunce of that which followeth iuſt ſo long after, as the following part reſteth to that which goeth beefore, in the plaine Song or ground, as if the following part haue a Semibreefe reſt, then the Note of the ground is in the firſt courſe, which hath in the ſame place that which followeth, iuſt a Semibreefe length after, and that note is in the ſecond courſe, which hath in the ſecond place that which followeth iuſt a Semibreefe length after, whether it bee vp or downe, &c.

This beeing knowne, firſt looke in what place vp or downe, you would haue the following part to bee, which is according to the pleaſure of the maker, and ſo it is how long the following part ſhall reſt. Then looke in what courſe vp or downe is the note of the ground, for which you would make, then looke what ſquare of the table meeteth with the place and courſe, and there

you ſhall finde noted by figures, what concord ſerueth for that courſe.

All Concords next expreſſed in the ſquare, make diſcords betwixt the vpper part and the plaine ſong or ground. Neuertheleſſe, they may be brought in, when they may be garded by the place next adioyning, for whatſoeuer maketh a diſcord, the next place to it maketh a concord.

Note alſo that iuſt ſo long before the cloſe, as the following part reſteth, you make not that which breedeth a diſcord, betwixt the vpper part and the ground, nor that which to the cloſe of the ground is one more in number then the ſecond figure of obſeruation.

Note alſo, that if iuſt ſo long before the cloſe as the following part reſteth, you make that which to the cloſe is two more in number then the firſt figure of obſeruation, then the beſt way is to make it ſharp.

Note alſo, that from the beginning forth, of ſo farre before the cloſe, as the following part reſteth, all concords ſerueth.

The expoſition of the figure of obſeruation.

THe firſt and ſecond figures ſheweth what diſtaunces (in reſpect of the latter notes of the courſe) ſhould not come twiſe together, remouing one way with the latter notes, and alſo where in reſpect of the latter note of the courſe, a

flat

flat for a ſharp, or a ſharp for a flat, contrary to the order of the place ſhould not bee.

The third & fourth ſheweth what mouing one way with the place, iuſt ſo long after as the following part reſteth, maketh diſcords.

The fift and ſixt ſerueth wherein the diſtance, there ſhould not be like mouing one way with the place iuſt ſo long after as the following part reſteth, and the fift figure. Alſo where ſharp for flat, or flat for ſharp, contrary to the order of the place ſhould not bee iuſt ſo long after as the following reſteth.

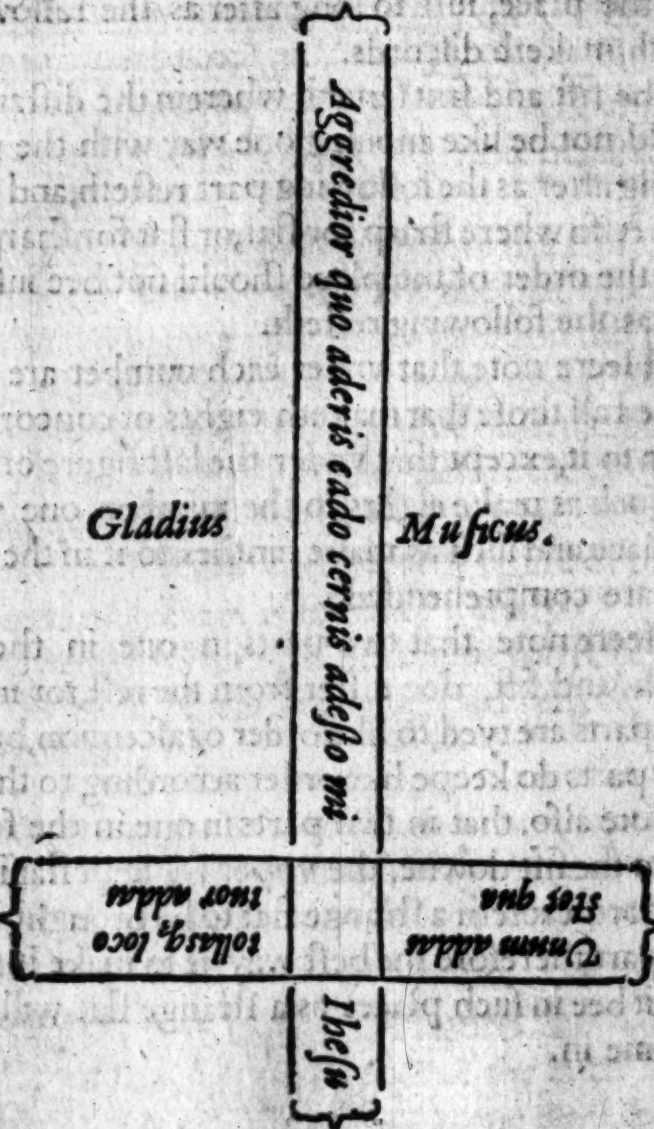
Heere note, that vnder each number are comprehended all thoſe that maketh eights, or concords, of that kinde to it, except that vnder the laſt figure of obſeruation ſuch as make eights to the number one way with the place, and ſuch as make ninthes to it in the contrary way are comprehended.

Heere note that two parts in one in the vnizon, fourth, and fift, doe differ from the reſt, for in the reſt, both parts are tyed, to like order of aſcention, but in theſe both parts do keepe like order according to their place.

Note alſo, that in two parts in one, in the fourth vp, and in the fift downe, the vpper fa, kept flat in the nether parts cauſeth a ſtrange flat to be brought in the vpper part, therefore the beſt way is to make it ſharp, vnleſſe it bee in ſuch places as a ſtrange flat will doe well to come in.

Two verſes comprehending the foreſaid Table,

which for neceſsities ſake of the matter, muſt be vvritten croſsing one another



IN this Table or figure aforesayde, foure things are comprehended, the places, the 6. figures of obseruation belonging to them, the courses and concords seruing for them, for the seuen places, there be seuen words in the blade of the Sword: the first word, *Aggredior*, is alwaies for the first place: the second word downward, *quo*, is for the second place downeward, &c. And the second word vpward, *mi*, is for the second place vpward, &c. This word, *Ihesu*, is cut off from the rest, to signifie that it beelongeth to another kinde, for in it the letters numerable being 5. doe signifie the first and second figures of obseruation, and it is written one way with the verse, to signifie that it goeth according to the woord of the verse, which is for the place, for it signifieth one number with the word of the verse, that standeth for the place, as if the word bee the fourth word of the verse, then it signifieth, 4. &c. and 5. signifieth the fift number, to that, as the fift number to foure is 8, and so are the first and second figures of obseruation found. Then are the other foure figures of obseruation to bee found by the crosse verse, which sayth: adde one to the place, take one from the place, let the place stand, adde foure to the place, and so shall you finde the third, fourth, fift, and sixt figures of obseruation.

Heere note, that if the place be the vnizon, beecause you cannot take one from a vnizon, take it from eight, which is of the same kinde, when you haue thus done, tourne the poynt of the Sword downe, and then the seuen woords, serueth for the seuen courses in this order: First the word that serueth for the place, serueth for the

firſt courſe, the ſecond woord vpward, for the ſecond courſe vpward: the ſecond woord downeward, for the ſecond courſe downward, &c. As the Sword now ſtandeth, compting about vpon the ſeuen words, when you haue found what woord ſerueth for the courſe, looke what vowels bee in it, and thereby you ſhall know the concords, that ſerueth for that courſe, as if the vowell bee A, it ſignifieth the vnizon. If it be E, it ſignifieth the third. If it bee I, it ſignifieth the fift. And if it be O, it ſignifieth the ſixt. Lo, thus are all the things expreſſed at large in the table, briefely contriued in the compaſſe of two verſes.

The

The names of the Cords for Counterpoint, Deſcant, and any ſet Song in how many parts ſoeuer.

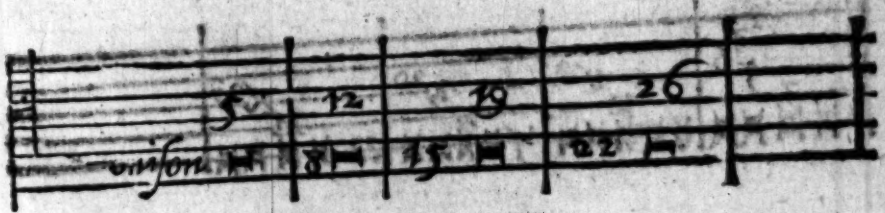
A concord is diuided into an

- Vnizon.
- Third.
- Fift.
- Sixt.
- Eight.
- Tenth.
- Twelfth.
- Thirtenth.
- & a Fiftenth

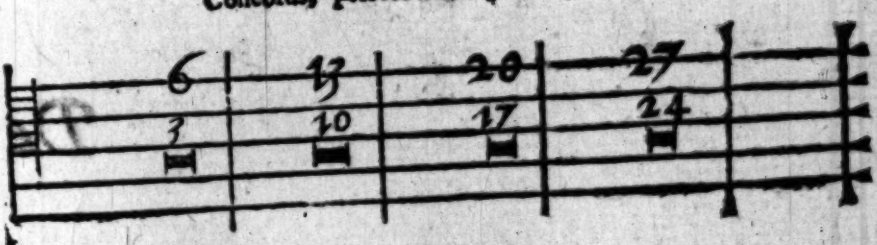
Diſcords are theſe.

- A ſecond.
- A fourth.
- A ſeuenth.
- A Ninth.
- A leuenth.
- A foureteēth.

& their eights.



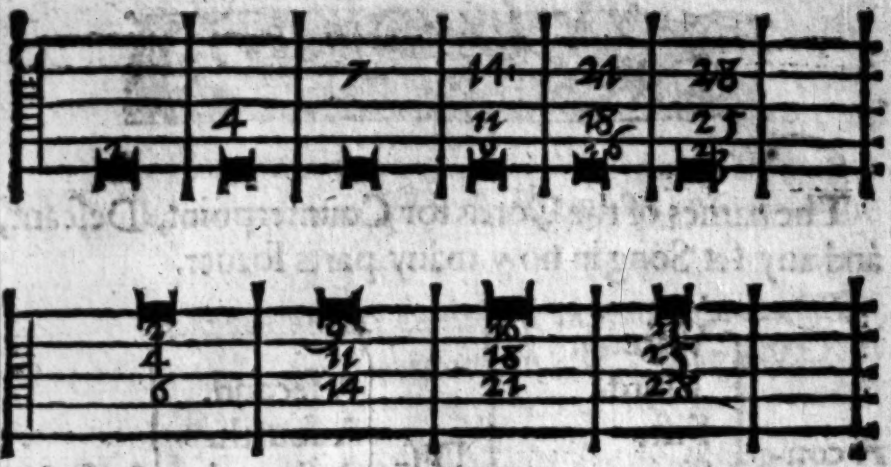
Concords, perfect and vnperfect.



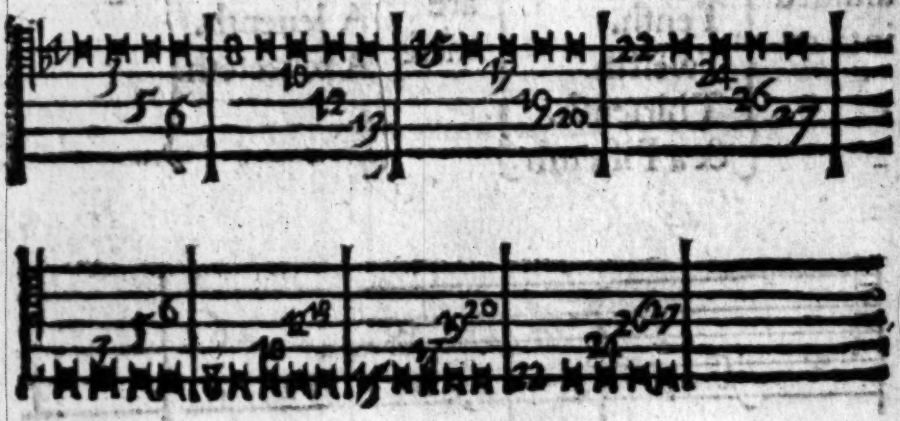
Concords, perfect and vnperfect.

Rules of Song.

Diſcords.



Concords.



De

De Inuentione.

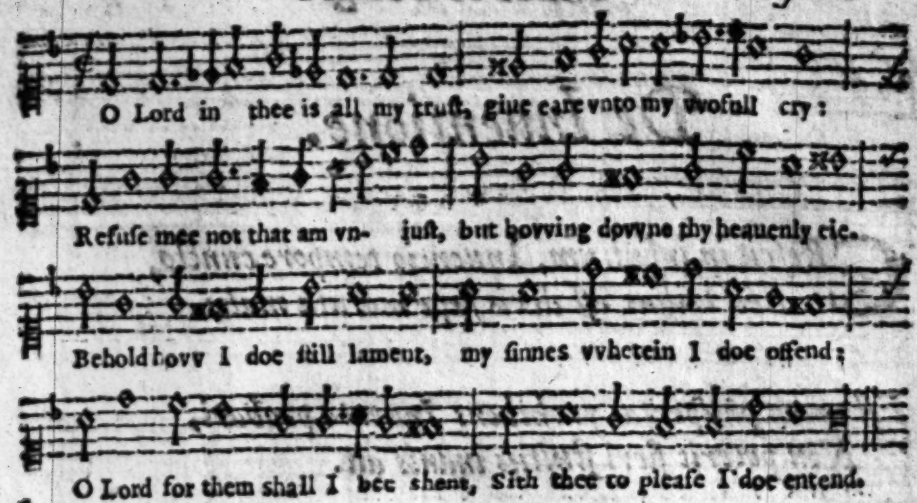
CRescit in infinitum, Inuentio tempore cuncto,
Sed tribus est dixis sæpe morata malis.

Est mora paupertas prohibens Inuenta probari,
Non poterit fieri stultus inanis ait.

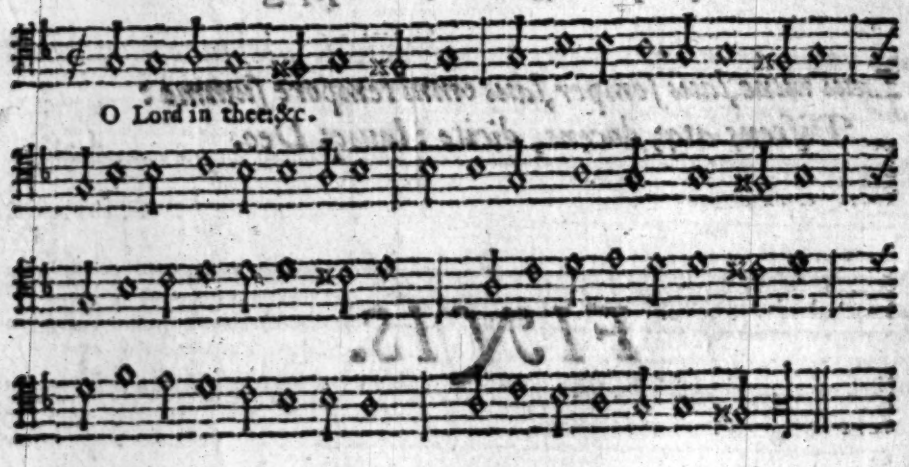
Vis, piger inquit, adire via latitante leone?
Sic mora pauperies, stultus, homoq; piger.

Laus nunc, laus semper, laus omni tempore summa:
Discens atq; docens, dicite: lauq; Deo.

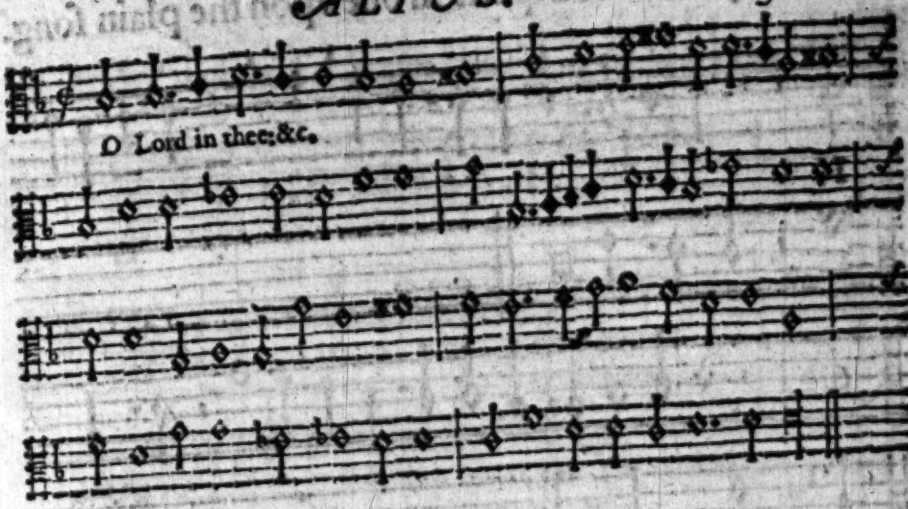
FINIS.


O Lord in thee is all my trust, giue eare vnto my vvofull cry:
Refuse mee not that am vn- just, but bovving dovvne thy heauenly eie.
Behold hovv I doe still lament, my sinnes vvherein I doe offend;
O Lord for them shall I bee shent, Sith thee to please I doe entend.

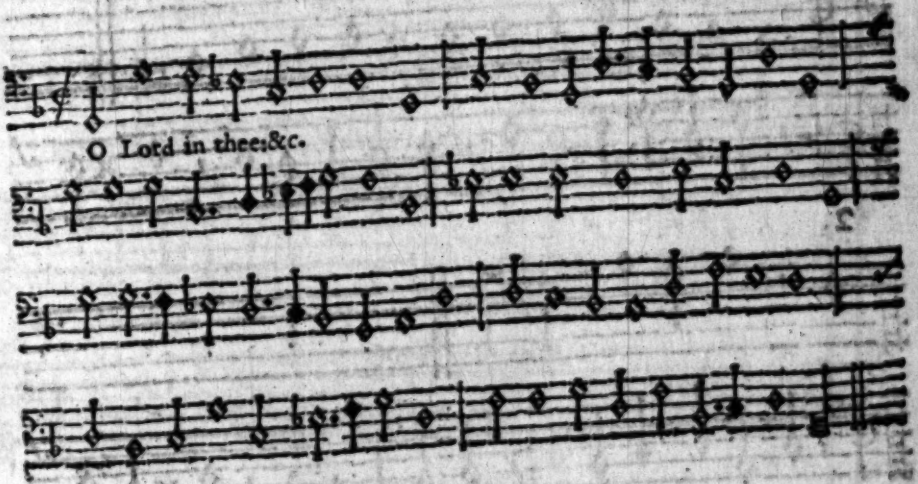
TENOR.


O Lord in thee &c.

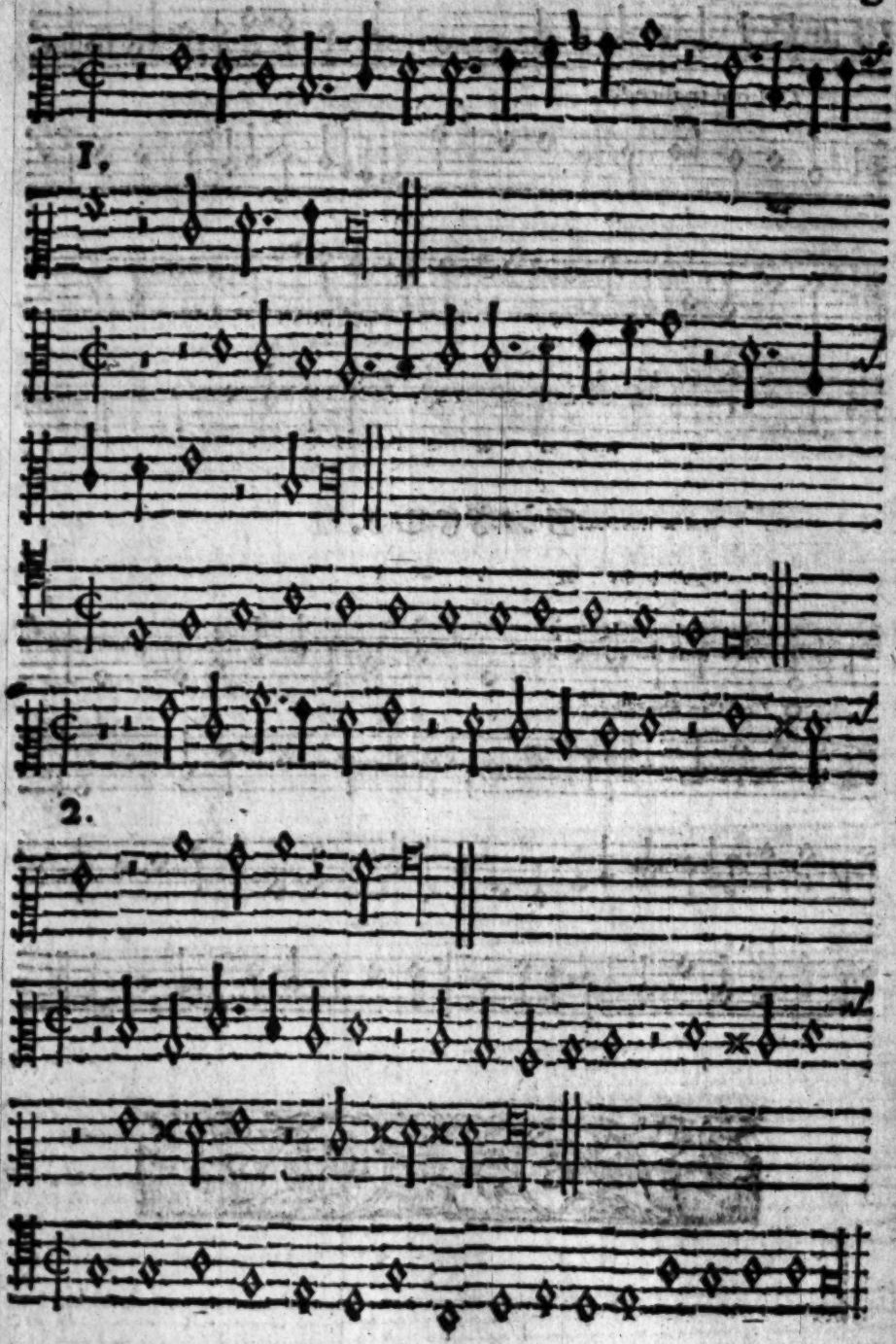
ALTVS.



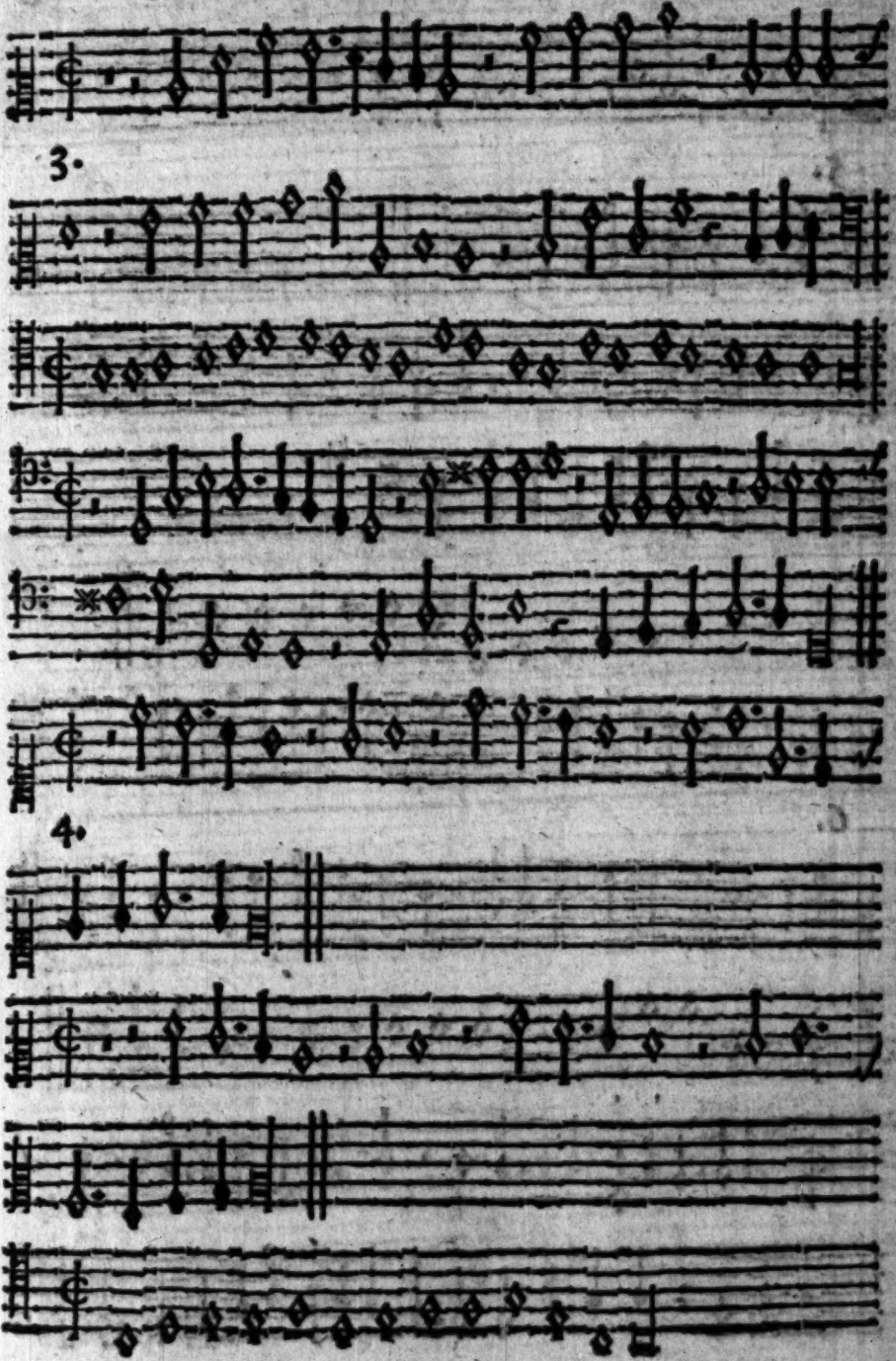
BASSVS.



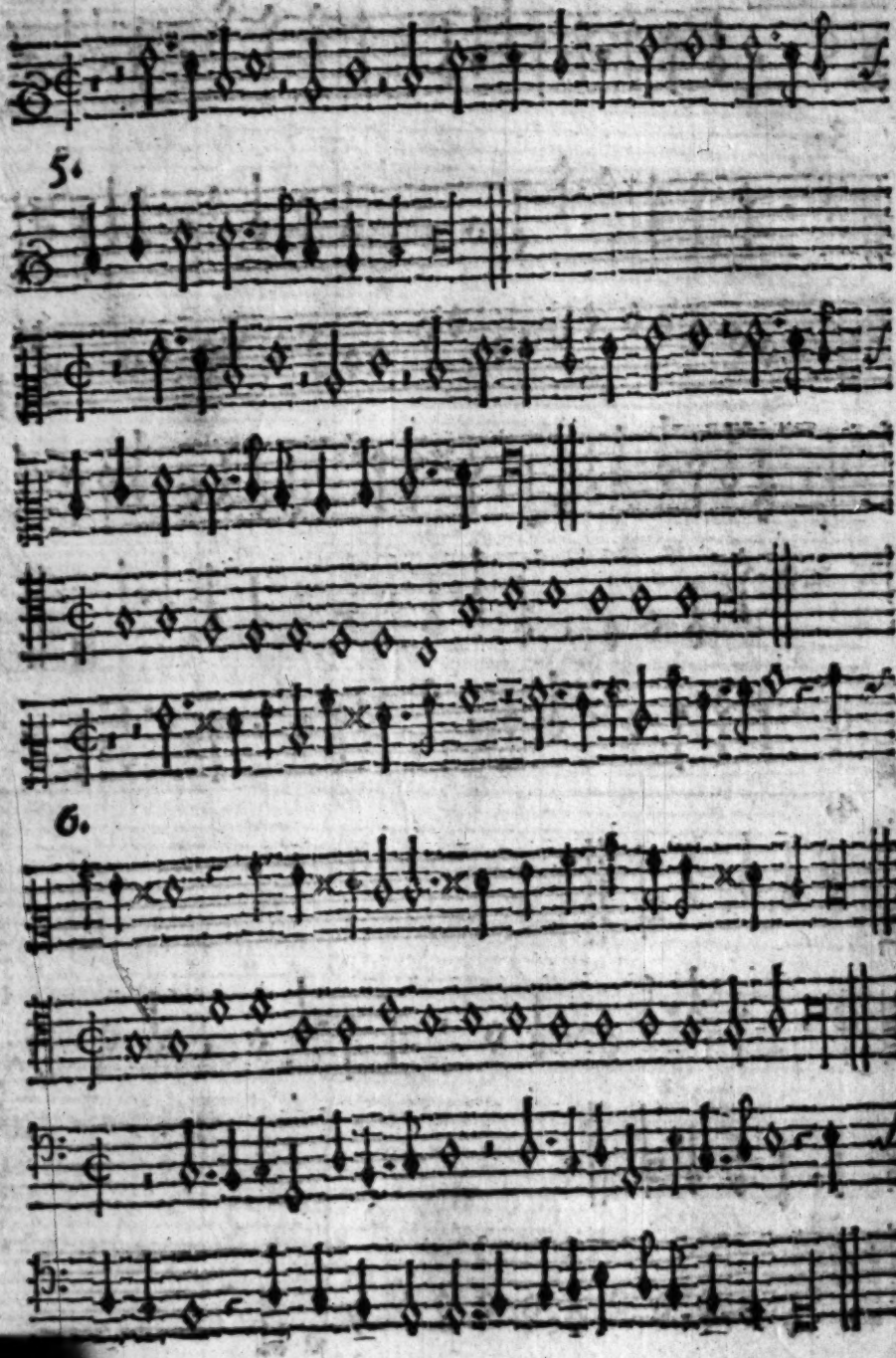
10. ſundry waies of 2. parts in one vpon the plain ſong.



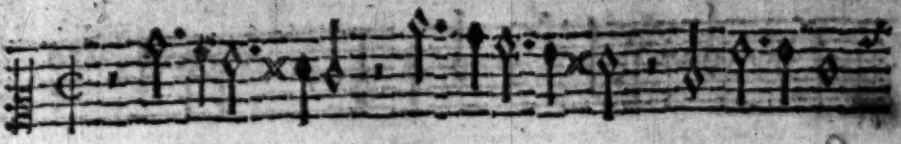
10. ſundry waies of 2. parts in one, vpon the plain ſong.



10. ſundry waies of 2 parts in one vpon the plain ſong.



10. ſundry waies of 2 parts in one vpon the plain ſong.



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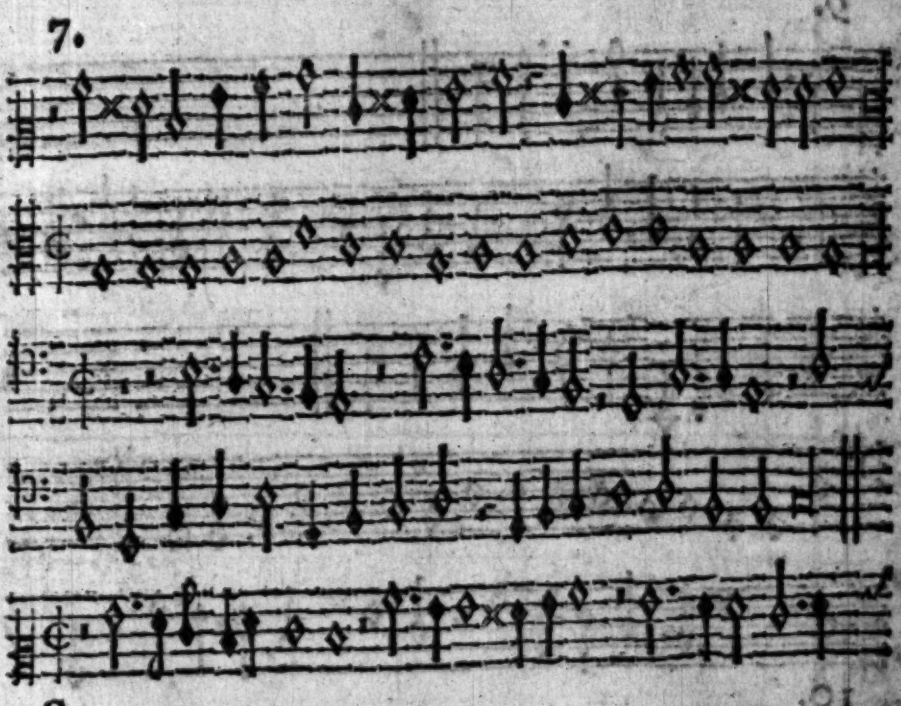

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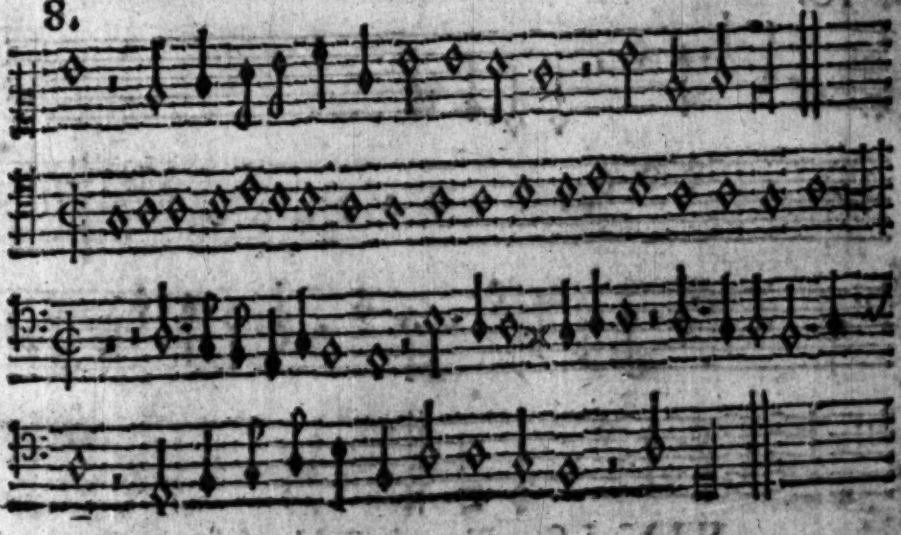
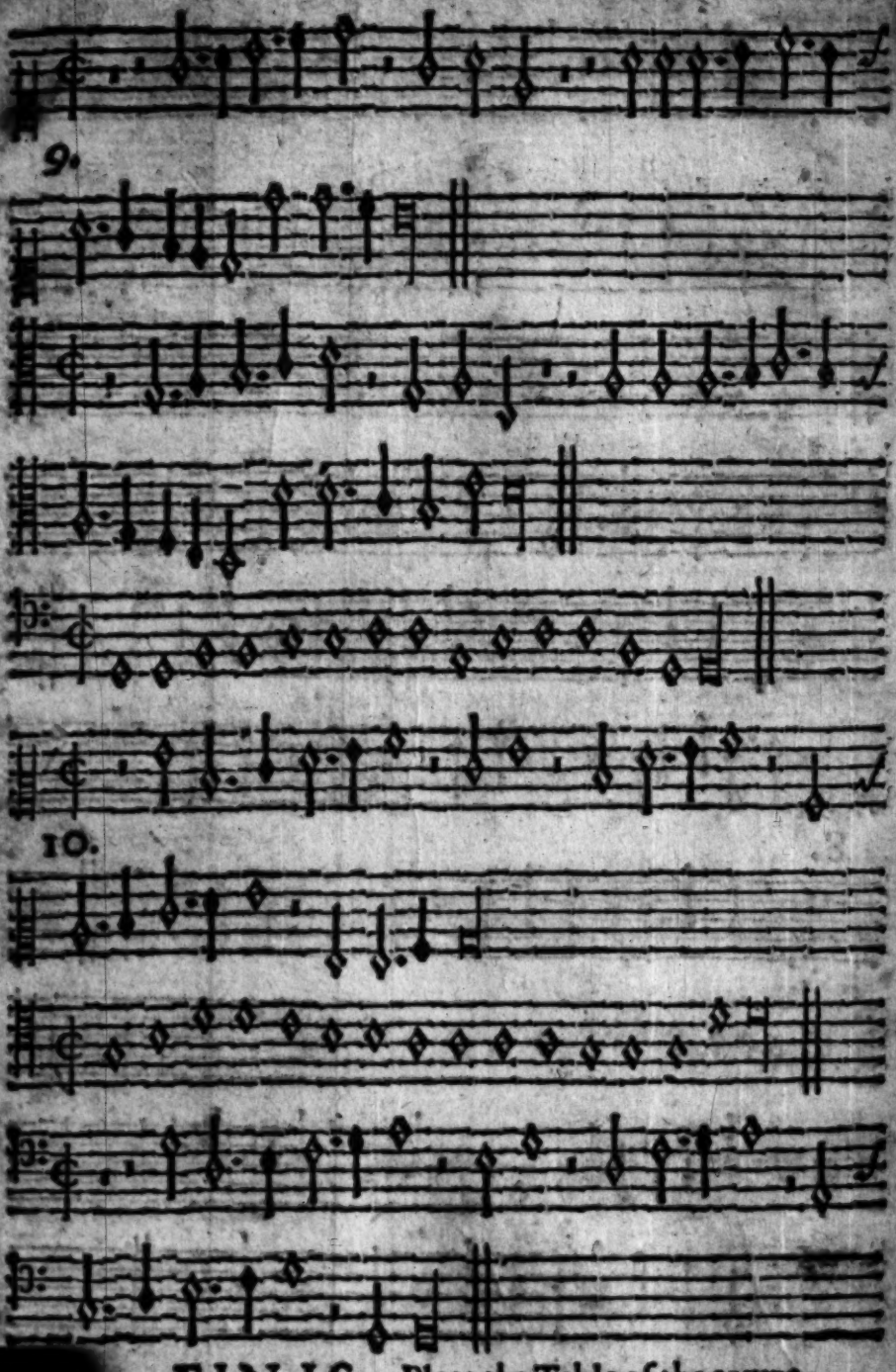
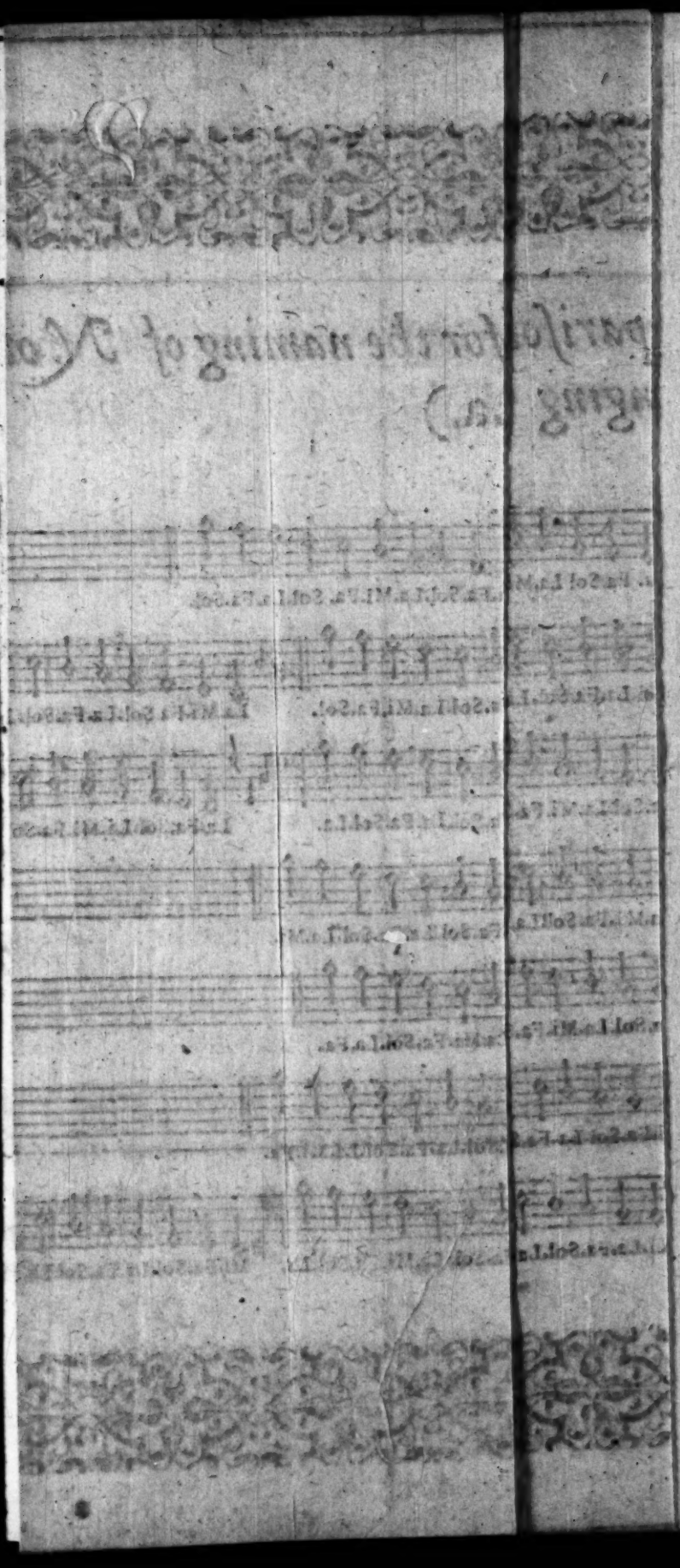


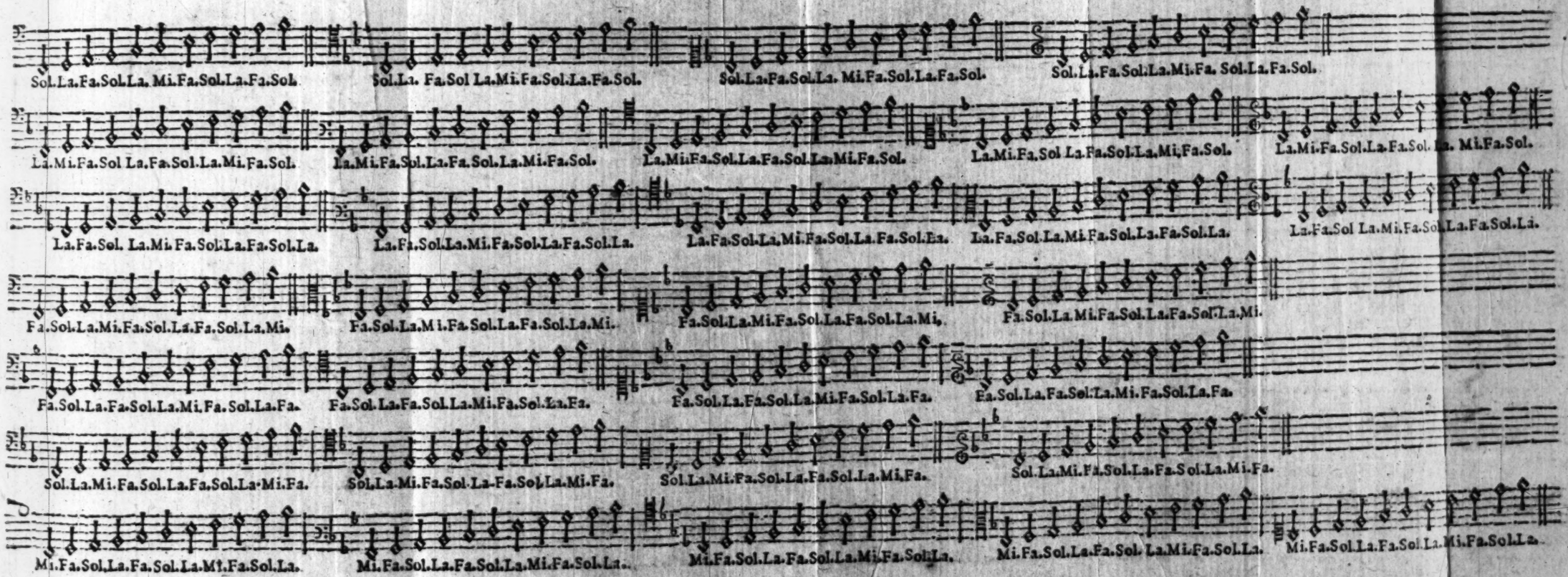
10. sundry waies of 2. parts in one vpon the plain song

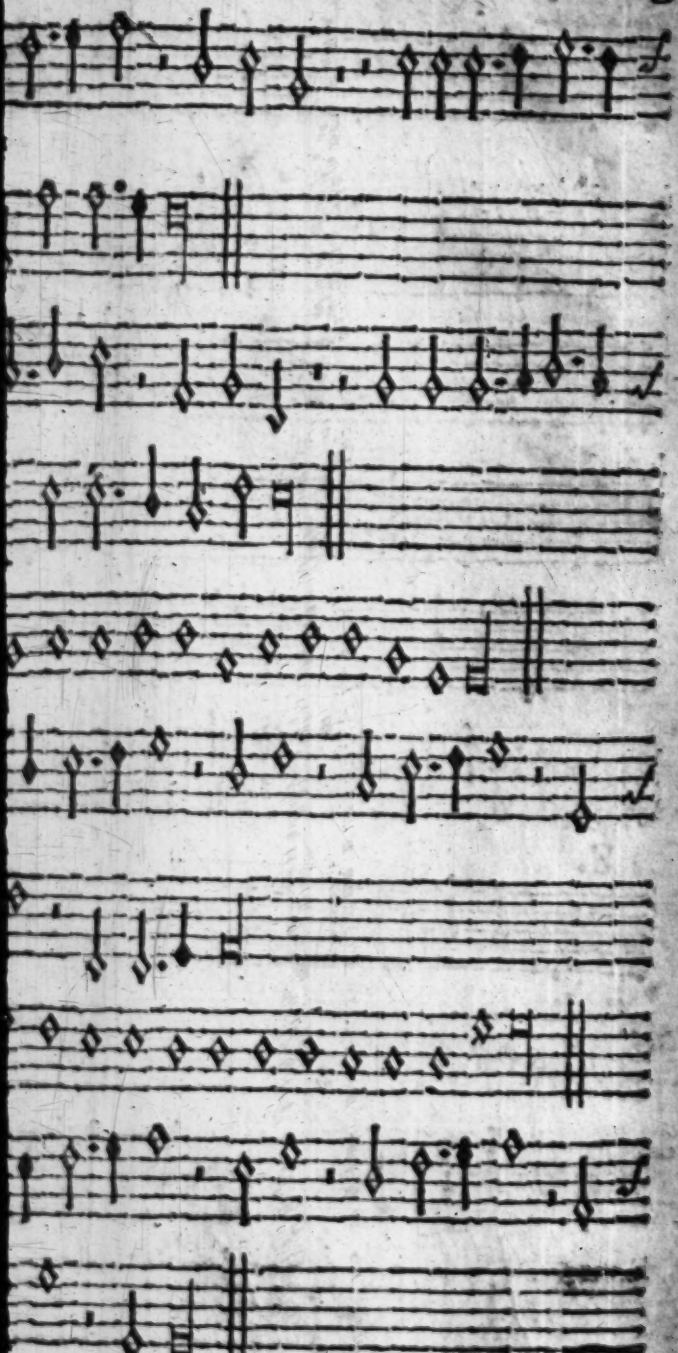


FINIS. Place the Table of the comparisons of Cliffes after this.



A Table of the comparisons of Cliffes, how one followeth another for the naming of Notes: changing (Vt) *into* (Sol) *and* (Re) *into* (La.)





N I S. Place the Table of the compa-
risons of Cliffes after this.